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three of them being prevocational schools and the others having the Junior High School organization. Each one has a department teacher who teaches all the music in the upper grades. The Clinton school has one teacher who teaches music in nearly all the grades. McKinley prevocational has one music teacher for nearly all the rooms during this semester.

Miss Haywood teaches the theoretical music in the High School and has charge of the musical programs given in Chapel. The bands and orchestras have professional leaders.

A new manual will be printed showing the organization and courses of study in the different departments of the work. A description of the

method of accrediting private lessons with the regulations governing the High School work will be distributed to the Supervisors.

We have no historical shrines, and only one monument; but this one of the two worthy ones of the great emancipator. Many will be interested to see "Fairview" the home of America's orator the "Great American Commoner", William Jennings Bryan.

If your visit to Lincoln it not profitable and instructive, it will not be through lack of intention or effort on the part of the hosts. You have heard of western hospitality. We await your coming, knowing that you will bring to us more than we can give you.

Why Go To Lincoln?

A Symposium by Twenty-five of Our Members

Editor's note: No better means of feeling the pulse of our members can be recommended than the perusal of our this month's symposium. The spirit in which these twenty-five contributors have consented to appear in print is excellently summarized in the following note which accompanied one article: "Am sending a little 'something' about the Conference at Lincoln. I hope it may help some faint hearted village supervisor to make her first appearance with us,—that is if you consider it worthy a place in the Journal. Writing articles is not one of my numerous (?) accomplishments, but being thoroughly in earnest for the betterment of musical interests, I am willing to add my little plea."

1. K. W. GHERKENS, Oberlin, Ohio.

Why Go?

Because Public School Music is in a tremendously important transitional stage just now, and because everybody therefore needs to know just as much as possible about what is being done, and about what new

ideas are being projected by those who are leaders in the field.

The best place in the world to find out these things is at the Supervisors' National Conference, and the fact that this year, at Lincoln, there is to be an opportunity not only of hearing new ideas presented and discussed, but also of seeing many new

kinds of work in actual operation, makes this one of the most significant occasions in the whole history of School Music.

If you want to get a bigger job than you are holding down now, make yourself so much bigger than your job that some other superintendent will see you and want you at a larger salary. The best possible way to make yourself bigger than your job is to bring yourself into contact with those who are leaders in your particular field of activity; and the best possible place to come into contact with these leaders will be at Lincoln next month. Shall I see you there?

2. AGNES BENSON, Chicago, Illinois.

Why should I go to Conference?

First, to inform myself as to conditions and possible developments in music in other communities.

Second, to enjoy meeting the various supervisors from all parts of the country and renew old friendships.

Third, to gain added inspiration and a broader outlook.

Fourth, because I can't afford to miss it.

3. KATHRINE POWERS, Ottumua, Iowa.

You can't afford to miss it, I can't afford to miss it, if it even compares with the other National Conferences of Music Supervisors I've attended.

Why?

1. One gains inspiration if nothing else by meeting with such an enthusiastic body of people, and I'm safe in saying that no one will go away who has absorbed only inspiration.

2. It is encouraging even to find

that others are having the same battles to fight and problems to solve that are discouraging to ourselves.

3. The thing I enjoy greatly and feel that I receive so much that I can apply in my own work after going back is the chance we have to see these ideas and their results worked out in the schoolroom.

4. The programs given by the pupils and organizations of the schools are very inspiring and give one an opportunity of comparison as well as a means of becoming acquainted with new material suitable to particular needs. I find the selection of material very much of a problem when having to order "on approval." Hearing and seeing the effect is very different from playing it through on a piano.

5. We should know one another.

6. Going to Lincoln means *progress* to you, progress to your schools, progress to your teachers, and new ambition and energy to you. In fact it recharges the battery for another period.

Why of course, go to Lincoln!

4. OSBOURNE MC CONATHY, Evanston, Illinois.

"Why go to the Conference at Lincoln?" Because I believe that a worker in the field of Public School and Community Music cannot afford to stay away from the conference. There is no better way to keep in touch with the live and active progress in this field than by attendance upon the annual gathering of the men and women who are the leaders in the public school work of our country. To give and receive such ideas as we have, and by such giving and receiving, to have our ideas clarified, our thoughts developed, and

our interest and inspiration intensified, and our horizon broadened, surely makes attendance at the conference not only a pleasure and a duty but an actual necessity. I have already found all of these benefits in the meetings of previous years, and I look forward to the coming conference as the basis of our long line of great meetings.

5. CORA F. CONAWAY, York, Nebraska.

If we measure ourselves by ourselves, our progress in any line of work will be very slow. Last year at Pittsburg was my first Conference, and now I realize what I have missed in the past. There is an inspiration which comes from mingling with "kindred spirits" that is not obtained in any other way. Public School music in America is practically in its infancy and as Theodore Thomas once said of the orchestra in this country, "it is not yet beyond the baby-disease period." All sorts of childish musical ailments attack us, and I know of no better place to go for remedies than to a Conference, where each one has had one or more of these ills to contend with.

There we meet the good country practitioner, with his old fashioned home remedies as well as the great specialist, each giving freely from his storehouse of knowledge, as the case requires. I am making my plea to those who have never attended a Conference. You have missed making some splendid friendships. Do not think this is an austere assemblage, where only a few dignitaries get together. It is a crowd of real live human beings with "good fellowship" as their motto, each realizing that as Supervisors we have a

big work entrusted to our care, and each ready with his experience to help the other along to higher and better things. Can you afford to miss such an opportunity?

6. ELIZABETH WELLEMAYER, Marshalltown, Iowa.

You ask "Why go to Lincoln?" It has never occurred to my mind that there could be any question about it. I am going myself. I think it the great opportunity for teachers from Middle and Western states to attend.

I go because I am glad to meet people of my own profession and sing and talk with them. The program prepared holds much of interest—and I am eager to see how the concert by supervisors will work out,—and want to be a part of it.

Iowa is teeming with life and enthusiasm for music and will surely have a large delegation there. We are all boosting for the Lincoln Meeting.

7. E. L. COBURN, St. Louis, Mo.

If there is a doubt in the mind of anyone as to whether the National Conference of Music Supervisors is a great and vital organization of educators, *go to Lincoln*.

If there is a doubt in the mind of anyone as to whether the National Conference of Music Supervisors has accomplished more for the cause of universal public school music in the eight years of its existence than all other forces combined, *go to Lincoln*.

If there is a doubt in the mind of anyone, as to whether this organization has elevated the standard of public school music, converted a host of the leading educators of the coun-

try who are now proclaiming the permanent educational value of music, caused musicians to change their attitude and admit that after all public school music is doing wonderful things toward arousing public interest, *go to Lincoln.*

8. ELIZABETH CARMICHAEL,
Fort Dodge, Iowa.

The greatest pleasure and profit that I expect to derive from attending the National Conference at Lincoln will be personal contact with those of my own profession.

As our host at Lincoln, Mr. Miller, said in the September Journal, one is lonesome professionally in a town where the supervisor is the only one of his profession. We who teach in the smaller cities of from twenty to forty thousand, without assistance, making our rounds twice a month or still less frequently, and aiming to bring help and inspiration to both pupils and teacher in charge, know what this means. We have a special need for attending such gatherings. It is a valuable lesson for us to be one of the crowd and to learn from those of wider experience and knowledge, to listen to exchange of ideas, although we may not contribute to the same. Previous meetings have been full of good things and the spirit of co-operation and good will has permeated the atmosphere. While visiting the local schools, attending the concerts or banquets, all may not have agreed as to method, but all have recognized the work in the various cities as being excellent, and all have united in saying that we have greatly profited from attending the conferences and observing and hearing the work and methods of others.

With this same result in mind, I am looking forward to observing the work of the school children of iLncoln, to listening to the programs which show so much thought and care in preparation and which give promise of many good things.

9. KATE M. B. WILSON, Saginaw, Michigan.

The Supervisors' Conference has given me my greatest stimulus from year to year for I have missed but two meetings I think.

Each year our program has broadened, and while it seemed at our Minneapolis meeting we had reached the apex of practical and interesting lines of suggestion this year's program is still richer.

We are going to see the inside working of school orchestras and hear a band and orchestra concert. We are going to see two operas and an operetta, what a help, as well as pleasure, to see some one else do it!

We have found the song fests at our banquets a most enjoyable recreation, and this is specially featured and extended at this meeting. Besides the opportunity given to see all lines of public school work and the discussion of the same, the program is rich in addresses. What a fine closing program on Friday! I feel that I cannot afford to miss one minute of the full week's inspiration and suggestion.

10. G. E. KNAPP, Mount Pleasant, Michigan.

I take pride in the profession in which I work. If the people working in this profession are organized for mutual advantage I have a right to be actively interested in the affairs of such an organization. The

profession as a whole is not stronger than the average of its members. (To say nothing of the good old chain and its weakest link—which is probably rusty now.) It is my business to have a good job in my profession. Whether I have a good job or not depends on what certain other people think of the members of my guild as a whole, and of myself as a member of this guild. If I am not aware of what my fellow members are doing in my business, if I have no opportunity to have a part in shaping the course of action of the organization which represents my profession, if I deny myself the benefit of hearing what others are doing in jobs which have problems similar to those of mine I shall work myself so deeply into a rut that I cannot see out. The certain people mentioned above are aware that progress is being made in all lines and when they see advance steps made by others and notice that I am not keeping up with the procession I shall become quite unimportant to them no matter how smart I think I am all by myself. But I am not going to Lincoln because I am afraid not to; I'm going because I wish to. I'm going for a very selfish reason; because I know it will do me good. That's why I go to church, although there was a time when I went to church because I was afraid not to. This meeting concerns my worldly welfare in as important a way as the church does my spiritual welfare. And in an indirect way the two are related.

The program for the Lincoln conference contains much that I cannot afford to miss. Some of it I could get from the printed proceedings, but the best of it is the inspiration

received at the original performance. People will be there who will know more about professional interests than I do. They are willing to tell what they know and demonstrate what they say. It would be poor policy indeed for me to stay away if I can possibly be there. So I have written to the Chicago Great Western Passenger Agent today.

11. RUTH McCONN, Wabash, Indiana.

Why go to Lincoln? Why, for repairs, for a general going over, and for new energy to urge one on through another year.

For my own part, the impetus given me at the Pittsburg meeting has not yet lost any of its power, and the inspiration received there, has been a most wonderful help to me this year. I feel that I have done better work as a result of it.

To meet men and women of wide experience in the musical world; to discuss with them difficult problems that they have, after many years of effort, successfully solved; to learn what others are doing toward the advancement and uplift of the Music profession; to hear of the great strides that are being made in Community Music; to hear good music on every hand—these are just a few of the benefits to be derived from attendance upon a convention such as the one at Lincoln promises to be.

Just mingle with a crowd of two or three hundred enthusiastic music lovers for four days, in a city of the Middle West where enthusiasm and community spirit run riot,—and I challenge anyone to return to his work without renewed energy, new ambitions, and loftier ideals, and as

a result, you will be of much greater value to your community.

Go to Lincoln! And you will always thank the little god that prompted you to do so.

12. BESSIE MILLER, Kansas City, Kansas.

Yes, I expect to attend the Conference at Lincoln because I cannot afford to miss the inspiration to be gained by meeting the fellow supervisors in attendance and hearing the wonderful program that is being prepared for us.

Every phase of the program is of vital interest to the supervisor of the present day, when we must not only teach singing, but lead orchestras, supervise violin classes, teach musical appreciation, musical history and harmony and lead the community chorus.

13. FRANK A. BEACH, Emporia, Kansas.

With several of the teachers and students of the Normal School of Music, I am planning to go to Lincoln; First, we cannot afford to miss this opportunity of meeting the leaders in the field of public school music who will be in attendance. Second, we wish to see the work which is being done in the Lincoln schools. We are preparing supervisors who will begin their work in cities of average size and observation of the work in Lincoln will be in some particulars of greater value than that which might be seen in larger cities. Third, we do not intend to "get in a rut" and we wish to measure what we are attempting to do by the consensus of opinion which the Lincoln meeting will give.

14. GRACE BARR, Cedar Falls, Iowa.

I am going to Lincoln, because having attended several Conferences I feel I cannot afford not to go. I always come back more than repaid.

15. FANNY C. AMIDON, Valley City, North Dakota.

The question, why should I spend a goodly part of my salary, which is earned by so many hours of hard unremitting labor, to attend a Music Supervisors' Conference, is confronting every music supervisor at this time.

It seems to me the reasons for attending are so many and vital, and the returns in inspiration, uplift and vision are so much greater than the money expended, that no supervisor can afford to miss the *Lincoln, Nebraska Meeting*. Think what it means to be a part of a great national movement that is working out the problems of more effective music teaching, of extension work, of community work, of the spreading of a wider musical appreciation, of how best to give our young people an education that shall better fit them for life, and the employment of their leisure hours. The music supervisor in the smaller towns, unless she co-operates with these larger movements must work out the problems of her department alone. She must be the musical life, inspiration, and light of the community. Too often by her failure to keep alive the musical life and light becomes a darkness and a stumbling block to many. At these conferences the opportunity is given to go into the school rooms and see the work done by experts under the same conditions that we are doing our work.

This gives an ideal opportunity for comparison and we see with clearer vision where our own strength and weakness lie.

I wish I might say the word that would arouse all music supervisors, who have never attended these conferences to go to Lincoln this year. Once come under the influence of this splendid body of workers and you cannot stay away.

16. WM. B. KINNEAR, Larned, Kansas.

I expect to go to Lincoln (1) because I was at Keokuk and three succeeding meetings, and want to renew old acquaintances and form new ones; (2) because the Conference is the biggest and most important thing of its kind in the country, and is increasing in size and importance; (3) because such an organization is a sort of clearing house for balancing of accounts in methods, experiments, results, fads and fallacies; (4) because many of the shining lights of the guild may shed inspiring rays for the good of lesser lights, and because less conspicuous members may discover their own worth in helping to make a more musical America; (5) because the program promises valuable theoretical, inspirational, and illustrative material on all phases of school music work; (6) because no supervisor who strives to be alive in the living present, with a friendly and hopeful outlook for the best of past and future, can afford to miss such a meeting if it is within range of reasonable possibility to attend; and (7) because of any and all of many other reasons which may suggest themselves after these lines have been mailed to editor of the Journal.

17. MARIE BURT PARR, Cleveland, Ohio.

1. For Fellowship: I love to talk, and eat, and sing with my fellow workers. With the friction of so many minds some sparks of inspiration are sure to spring forth.

2. To Keep in Step: Our Conference is leading a grand march of musical progress. We have reached definite results as to musical phraesiology and standardizing familiar songs. Now we are working on standardizing grading below the High School, and in the High School among other things. We must "keep in step" or we'll have to fall by the way.

3. For Inspiration: The results others are attaining will keep us cheered and striving. The president of our college used to say, "as soon as perfection is reached decay begins." Watch out! for when you think you are *all right* you may be *all rot*. No danger of too much self-esteem if we meet the leaders in our profession even every other year.

Forward, march, to Lincoln!

18. CLYDE E. FOSTER, Ypsilanti, Michigan.

One is first impressed by the personnel of the Conference, the splendid men and women actively interested in this phase of music education, public school music. At once, one's faith in the importance and dignity of the profession, with its opportunities and possibilities, strengthens.

Possibly it is the unusual wholesome spirit that pervades the Conference, the spirit of comradeship, the spirit of broadmindedness, far above the petty bickerings of lesser

organizations, and the breadth of vision that make the most lasting impression upon the individual.

It is the meeting and acquaintance with representative supervisors with a unity of purpose that brings a refreshing enthusiasm, a new courage, a new inspiration and a new power that cannot be measured. Who shall say how much was added to one's growing efficiency

The varied program offered this year at the Lincoln meeting is one of wide scope and great attractiveness. The opportunity given to hear illustrative music work from elementary grades through high school, through University, the operettas, the concerts and the addresses on the live topics of the day by noted educators together with the social element promised in the Conference Concert, the banquets and receptions reflect much credit upon our gracious host, Mr. Miller, and his co-workers, upon the hospitality of Lincoln, upon the able Board of Directors and officers and merits the grateful appreciation and hearty support of every loyal supervisor.

19. F. A. TUBBS, Bryan, Ohio.

"On to Lincoln" should be the slogan of every aspiring Music Supervisor in this broad land; especially those located in the smaller towns where the supervisor is so nearly alone musically, that he must furnish the stimulus for his own work as well as the stimulus for others. I presume there is not another body of professional workers of any kind in the country which includes in its membership so many hard-working and enthusiastic well-wishers for the best interests of their respective communities as the Music Supervisors'

Conference. What the magneto is to an auto, the conference will be to us all. It will furnish the spark that will keep us going until the next meeting. So many vital subjects will be discussed that we will soon be "has-wasers" if we fail to attend. The Lincoln meeting will be a little in advance of last year's as has been the case with each succeeding meeting since the organization of the conference. We can't afford to economize by staying at home. Economy is the judicious expenditure of money and energy and surely a supervisor needs the influence of this meeting more than he does any other one thing.

Mr. Earhart and Mr. Miller have prepared for us a very fine program for which we should all be very grateful.

"On to Lincoln"!

20. CLARA T. DAILEY, Peoria, Illinois.

You ask if I am going to Lincoln. Why, surely I am going. When you attend one Conference, your conscience (if you have one) will not permit you to stay away. You get the Conference "habit."

It is the only time in the year that you meet many people doing the same line of work that you are doing, the only time that you can talk freely of existing conditions in your line of work. Every meeting is so full of good fresh ideas, that if you take them all home with you it takes several months to fully digest them all. When you do take them home with you, you have the *courage* to take them to your Superintendent and local Board and the *courage* to push them through in your own community. Yes, it is really worth the

sacrifice of your summer trip to attend the Conference. The social side is quite as beneficial as the intellectual.

The Middle West and the West surely *must* show everybody that the Lincoln Conference is the Conference "de luxe".

21. MARTHA CRESSEY, Sioux Falls, South Dakota.

First Supervisor speaks:

Why go to the meeting at Lincoln?
Why sit there a-noddin' and blinkin'

And hear people fling
At the way that we sing?

I'm going to stay home I'm a
a-thinkin'!

Second Supervisor speaks:

Why go to the meeting at Lincoln?
Why, bless you, I'm going to be
drinkin'

In knowledge and cheer
That will last for a year

I can't stay away, I'm a-thinkin'!

22. ALFRED HALLAM, Saratoga Springs, New York.

1. Isolation is desolation.

Why isolate yourself?

2. Exchange of ideas, such as you will have an opportunity of getting at this meeting means progression.

Why not progress?

3. You may have something up your sleeve that your fellow supervisors are looking for—

Don't tie up your sleeve.

4. We all need inspiration in our work. The inspiration you can get at one of these meetings is worth a year's salary to you, if you go in the right spirit. If you have a chip on your shoulder, stay at home.

5. Try to be helpful yourself and you are sure to obtain help from other supervisors. In order to obtain national recognition supervisors must be united. Unity is strength. Let this Unity be the slogan of the Lincoln meeting.

6. The program is exceedingly interesting and beneficial—Supervisors are always looking out for new Cantatas or Operettas that are worth the doing and not too difficult of production.

"The Contest of the Nations" by N. Clifford Page is one of these. I have given it twice, its first production at Chautauqua last summer and the second one this present month. Its national melodies and Folk Dances can not but arouse enthusiasm, it is worth the journey to Lincoln.

23. HATTIE FULLER, Albert Lea, Minnesota.

If you want to find out what is being done by the progressive supervisors "Go to Lincoln." If you want to experience the joy of singing together with hundreds of enthusiastic musicians during the evening meal "Go to Lincoln." If you want to get out of a rut, touch shoulder to shoulder with the men and women in your line of work who are doing things, to step into the laboratories and see their work, "Go to Lincoln." You will attend another convention that is so full of good fellowship, where each one is willing to tell how he has accomplished his best results. The days will be full from breakfast time until late at night. Fatigue will come, but not from lack of inspiration.

"Why go to Lincoln?" O! so many reasons why—but hardly a valid one why you should or could not go.

24. STELLA R. ROOT, St. Cloud, Minnesota.

The most dangerous tendency in professional life is the tendency to get into a rut. I go to the National Supervisors' Conference to receive some jogs that will help to keep me out of a rut.

I go to hear papers that are suggestive but not exhaustive, that will provoke discussion. I believe in discussion and I shall be unhappy if ever this conference grows to a size which prohibits a free forum. I wish however, that our discussion might be more general. Some of us are known too well for our much speaking and some are not known at all because we never speak.

I believe that the best work in music in this United States is being done, not in our largest cities, not in Universities, Colleges and Normal Schools, but in cities of less than fifty thousand inhabitants. I wish that some power could arouse the body of excellent Supervisors in smaller places. They could do much in the discussion of our common problems. They are so situated as to be able to solve much better than those who are working under the handicap of the over-population, political exploitation and economic irregularities of the large cities.

I go to the National Supervisors' Conference to meet old friends in the profession and am eager to make new ones. I am looking forward to the social evening meal and all the informal gatherings at luncheon, in the hotel lobby, in the corridors, anywhere and everywhere.

The perfect catholicity of this Conference constitutes, in my thinking its greatest strength. East may be east and west may be west but we meet as comrades tried in the central state.

25. MILDRED HAZELRIGG, Topeka, Kansas.

The other day, I received a package of letters from the children of a Third Grade. You will understand after reading Alice's and Clinton's letters why I am coming from the geographical center of the United States to the Music Supervisors' Conference at Lincoln. You see I have so much to learn in order to be worthy of the confidence of little children and the Conference teaches so many valuable lessons.

Clay School, Third Grade.

Dear Miss Hazelrigg:—

I thought that I would write you a little letter to tell you how tickled we are that we are going to have new song books. We know some of the songs in it. And we like the songs in them so much. We want you to come around again and teach us some more new songs. We like that song so well that you had us play.

Yours truly,

Alice Hoyes.

Topeka, Kansas.

Jan. 18, 1916.

Dear Miss Hazelrigg:—

I am going to write you a little letter to tell you how much enjoyment we will get out of our new song book. We know four or five songs in it. I like to sing because I never have any trouble with my voice.

Yours Sincerely,

Clinton Steele.

A very business-like letter came from Oscar, who conducts a pop-stand on his front lawn, all summer. Sometimes his song of "Ice-cold pop!" grows very monotonous to the rest of us in the block but his letter is quite characteristic of his business methods. I am substituting a name or so and the word "conference" for

"song book" and giving you Oscar's letter in full.

Topeka, Kansas, Jan. 18, 1916.

Dear Mr. Dykema:—

I am writing you a little letter. I think I shall enjoy the conference. Well I guess that is all.

From

Mildred Hazelrigg.

Voice Testing and Classification of Voices

By ELSIE M. SHAW, St. Paul, Minnesota.

Where the school system is large and the Supervisor of Music has many duties, the problem of testing and classifying the voices of pupils of the grammar grades and high schools is a serious one. The following method may be suggestive to those who, like the writer, are obliged to consider time-saving devices.

With only one assistant for the Grade Schools (who spends her time almost exclusively in the lower grades) I am able to test individually the voices of all pupils in grades six, seven and eight and those that elect music in two of our High Schools, in addition to giving the full music course in our City Normal School and general supervision of music in the High Schools and Grades.

In a single semester I test about 6,000 voices and all pupils in the upper grades, and those that elect music in the High Schools, are tested and classified twice during the school year. On an average 75 voices are tested in an hour and the following is the method.

The regular teacher with first the boys and afterwards the girls of her class, meets me in a room or hall where there is a piano; the pupils stand in line on one side of the instrument and class-teacher is seated on the opposite side with pencil and the school Voice Record Book in which she records date of test, name of pupil, his voice and part to which he is assigned; in a few cases in addition to the above, under remarks, is recorded any defect or ailment of vocal organs that need special examination by nurse or school physician. As soon as I begin testing a pupil's voice, the teacher records his name and is ready to write my opinion the moment I am through with the test. The vocal exercise that I select depends upon the age, sex and physical appearance of the pupil. If the voice is unchanged I generally select a short motive such as "sol mi do" and the pupil sings the exercise in about three keys, beginning with E-major and singing each repetition in a higher key. I then give the pupil the pitch g, on second line treble